

BULLETIN OF THE ART INSTITUTE OF CHICAGO

DECEMBER NINETEEN FORTY



GARDEN OF PARADISE, PAINTING, BY HIERONYMUS BOSCH (DUTCH, C. 1450-1516). PURCHASED FROM
THE ROBERT ALEXANDER WALLER MEMORIAL FUND.

VOLUME XXXIV

NUMBER 7

THIS ISSUE CONSISTS OF TWO PARTS OF WHICH THIS IS PART I

THE GARDEN OF PARADISE BY BOSCH

HIERONYMUS Bosch has long been known as a dreamer of nightmares, as an intimate of the devil and the damned. At the beginning of the seventeenth century, almost one hundred years after his death, Van Mander, the Vasari of the North, told of Bosch's "weird and strange ideas," of his "gruesome pictures of spooks and horrid phantoms of hell." A twentieth-century historian, aware of the interest that the Surrealists and the disciples of Freud take in Bosch, has written that he "made this nether world of the troubled soul peculiarly his own. . . ." Celebrated as are his sermons and parables, his satire and symbolism, it is not alone for their amazing imagery that we study the works of Bosch. It is as portents of the northern Renaissance and of the Reformation, as expressions of a new way of thinking, that we value them today. Bosch lived in a critical period when the medieval faith in the traditional and authoritarian was dying and the Renaissance acceptance of the volatile and individual was being born. While embodying in his creatures the Gothic fantasy of the North, Bosch manifests in his landscape backgrounds that lyric appreciation of the natural world and in his allegories that moral criticism of mankind characteristic of the Renaissance and Reformation. As a precursor of Patenier and Bruegel, Bosch is important: Patenier, looking down from a height upon a serene and far-reaching landscape, the planes of which are precisely marked and cut by jagged rocky eminences whose exquisite contours are washed by moist air, owes many of the elements which he refined and integrated to his Dutch predecessor; Bruegel, imagining the flaming sky and mad tumult of his Dulle Griet, remembers the

blazing heavens of Bosch's Temptation of St. Anthony, now in Lisbon, or, conceiving his didactic and macabre Triumph of Death, recalls Bosch's tract on the vanity of the world, the Hay Wain.

Little is known of the life and training of Hieronymus Bosch van Aeken. Although he was probably born about 1450 in s'Hertogenbosch (Bois-le-Duc), a town in the eastern part of what is now Holland, it is assumed that his ancestors may have come from Aachen, whence his name. Since in the fifteenth century it was a long journey from s'Hertogenbosch to Flemish Antwerp or to Dutch Haarlem, it is difficult to say from whom Bosch learned his art. His native town was prosperous and its cathedral rich, but we can hardly surmise the quality of the native influences. He must have known the work of Rogier van der Weyden, in the fifteenth century the most popular painter of the Southern Netherlands, and that of Martin Schongauer, his great German contemporary. But the degree and the manner of these exchanges is nebulous.

Bosch's work was sought after during his lifetime and was owned by many of the princes of Europe. It became immensely popular with the Spanish during the reign of Charles V and of Philip II, and in it the gloomy Hapsburgs found moral instruction and pithy wit. So many works by Bosch found their way to Spain that some have supposed he himself visited that country. Don Felipe Guevara, a confidant of Charles V, acquired many paintings by Bosch which after his death in 1570 came into the possession of Philip II. It was Don Felipe who wrote in 1565 his *Commentaries on Painting*, in which he tells of the numerous imitators of Bosch and main-

Published two issues bi-monthly September-October, April-May, five issues monthly, November, December, January, February, March, by The Art Institute of Chicago at 1009 Sloan Street, Crawfordsville, Indiana. Correspondence pertaining to subscriptions may be sent to 1009 Sloan Street, Crawfordsville, Indiana, or to the Chicago office at Adams Street and Michigan Avenue. Entered as second class matter January 17, 1918, at the Post Office at Crawfordsville, Indiana, under the Act of August 24, 1912. Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized on June 28, 1918. Subscription included in membership fee; otherwise \$1.00 per year. Volume XXXIV, Number 7.

tain
much
in a s
for th
and
the m
In
a deli
Parad
pictur
of the
suadin
bidden
good a
sword
Garde
rivers
anima
air. T
of Bos
good
works.
with o
those h
can no
version
ticular
in the
Garden
Noti
many k
ing in
giant l
ment,
His ha
mated
colors,
limited
cession
1 Oil o
40.5 cm.
Waller M
Collect
mann, Ne
Exhibit
"Noord-N
15, 1936
sachusetts
Philadelph
February
40; and
March 25
Attribu
an exam
Rotterdam
doubtful
Basel, 19

tains that they indulge in exaggeration much more than does the master. This is in a sense true, for, since it was impossible for them to make the fantastic seem organic and logical as did Bosch, they seized upon the most obvious elements of his work.

In the collection of the Art Institute is a delightful and well-preserved Garden of Paradise by Bosch.¹ Momentous events are pictured: God's creation of Eve from a rib of the sleeping Adam, the wily serpent persuading mankind's parents to eat the forbidden fruit of the tree of knowledge of good and evil, the cherubim with a flaming sword driving out Adam and Eve from the Garden. We see the source of the four rivers of Paradise, the pleasant trees, the animals of the field, and the birds of the air. This panel is in so many ways typical of Bosch that we can obtain from it a very good idea of even his more ambitious works. Although he is not here concerned with devils and repulsive beasts such as those he lets swarm about St. Anthony, we can note fancies which appear in his other versions of the Garden of Paradise, particularly in the left wing of the Hay Wain in the Prado and in the left wing of the Garden of Pleasure in the Escorial.

Notice in the Art Institute picture the many kinds of birds, the little monkeys hiding in the fountain, the seeing rocks, the giant berries symbolizing sensual enjoyment, all beloved graphic ideas of Bosch. His hand is shown in the frail and animated forms, the delicate and transparent colors, the smooth and filmlike surface, the limited but spirited use of impasto, the recession by planes. The figures are light and



DETAIL FROM THE LEFT WING OF THE GARDEN OF PLEASURE BY HIERONYMUS BOSCH, THE ESCURIAL.

incorporeal; the robes of God fall softly; the landscape is broken up into little cells by means of trees and hillocks and crags, which are placed on a diagonal; the horizon is high—all these features belong to the Gothic rather than to the Renaissance. Nevertheless such mechanical devices for achieving recession into space are unified by the atmosphere and tonal harmony, and a freedom of thought and original vigor are attested by the lively invention and fertile symbolism: these are traits of the Renaissance rather than of the effete and decadent Gothic. Authorities disagree about the chronology of Bosch's work, for there are no paintings dated by the artist himself extant. It has been suggested that our picture was done before 1500.

So rich and subtle is the mind of Bosch that you will find yourself returning often to breathe the air and to stroll in the valley of this Paradise which we may thus once more regain.

DOROTHY ODENHEIMER

¹ Oil on oak panel, 10 5/8 x 15 15/16 inches (27 x 40.5 cm.). Purchased from the Robert Alexander Waller Memorial Fund.

Collections: P. de Boer, Amsterdam; J. B. Neumann, New York.

Exhibitions: Rotterdam, Boymans Museum, "Noord-Nederlandsche Primitieven," July 15-October 15, 1936, cat. No. 49, Pl. 54; Worcester, Massachusetts, Worcester Art Museum, "The Worcester-Philadelphia Exhibition of Flemish Painting," February 23-March 12, 1939, cat. No. 40 and Pl. 40; and Philadelphia, Philadelphia Museum of Art, March 25-April 26, 1939.

Attributed to Bosch by Max J. Friedländer; called an example of Bosch's early work, before 1500, in the Rotterdam exhibition catalogue of 1936; considered doubtful by Charles de Tolnay (*Hieronymus Bosch*, Basel, 1937, cat. No. 53), who dates it about 1520.

AMERICAN ROOMS IN MINIATURE

BY MRS. JAMES WARD THORNE

IN these days when we are all becoming acutely conscious of the value of our American institutions and traditions the series of miniature rooms by Mrs. James Ward Thorne, which through her generous cooperation will be placed on exhibition December 6 in Gallery 12 of the new Allerton Wing, has a particularly timely appeal.

This series which is now shown for the first time consists entirely of American interiors and gives an unusually complete survey of the development of domestic interior design in this country from the seventeenth century to the present. It is indeed a fully developed American Wing in miniature which in its full scale equivalent would require a larger area for its display than is at present given for this purpose in any museum in the country.

For the most part the rooms are faithful reproductions or reconstructions of famous examples which no one institution could ever hope to assemble in the original.

Few if any of these rooms as they now exist contain any of their original furnishings. Whenever happy circumstances have resulted in an approach to this ideal, reproductions of these pieces have been used and in every case the interiors have been completed with furnishings of the type which in all probability adorned them during the days of their greatest glory. By no means all of these furnishings were of American origin for it must be remembered, as proved by historical record, that particularly during the eighteenth century along the Atlantic coast the wealthy planter and his merchant contemporary were in close contact with England whence came



DRAWING ROOM, CARTER'S GROVE, VIRGINIA, 1751. MINIATURE ARCHITECTURAL MODEL.

luxur
It is
house
place
men.
as it
same
of the
Mr
of sca
While
is pra
has su
in rel
compl
some
breath
major
of yea
of the
their
were
finene



BEDROOM OF A HOUSE IN NEW ORLEANS, 1800-1850. MINIATURE ARCHITECTURAL MODEL.

luxuries in exchange for raw materials. It is probable that even in the simpler houses, pieces of English origin found their place with the products of the local craftsmen. American furniture came to differ as it did from its English sources in the same measure as the manners and accent of the colonists themselves.

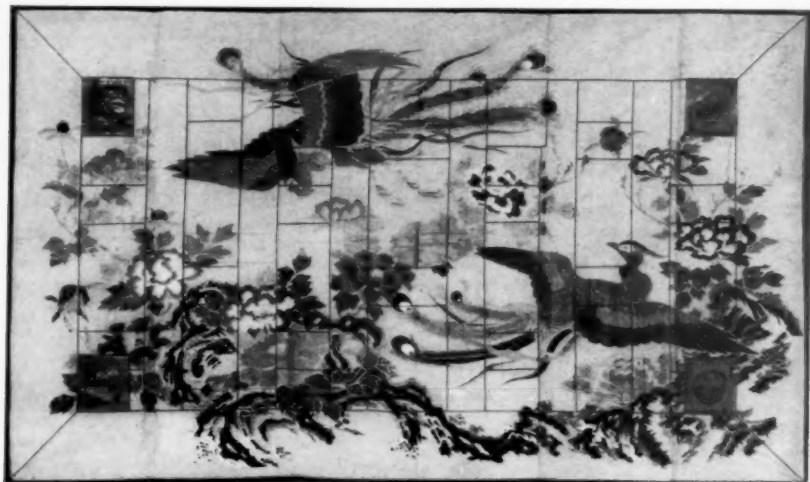
Mrs. Thorne's solution of the problem of scale in these rooms is almost magical. While recognizing that an absolute solution is practically beyond human capacity, she has succeeded to an unprecedented degree in relating each part so that a feeling of complete consistency has been attained. In some instances her success is actually breath-taking. While in earlier series the majority of the tiny objects was the result of years of collecting, in these rooms most of them were actually made to scale for their particular places. Special processes were developed for obtaining a hairline fineness in moldings and ornament and even

the textiles were specially prepared to give the fairy delicacy demanded.

The present series consists of thirty-seven units. These can be roughly divided into three groups. The first illustrates the developments which took place in the North Atlantic region from the settlements on Massachusetts Bay to the days of the "brownstone front." The second shows the more spacious if less precise attainments of the Old Dominion and her neighbors to the south. The third takes up the nineteenth-century types of the Middle West, the antebellum Deep South, Southwest, and California with her Spanish traditions and latest cosmopolitanism.

In order to defray the expenses of the exhibition a fee of twenty-five cents will be charged all adult visitors save Members of the Institute accompanied by a member of their immediate households. Children up to fourteen will be admitted for ten cents.

MEYRIC R. ROGERS



KESA, BROCADED IN COLORS AND GOLD PAPER STRIPS, C. 1830. LENT BY MRS. CHARLES C. HAFFNER, JR.

AN EXHIBITION OF JAPANESE PRIEST ROBES

SHORTLY after the middle of December an exhibition of Japanese priest robes called *kesa* will be on exhibition in the recently remodeled Gallery H9 in the Oriental Department. These robes are loaned to the Institute by Mrs. Charles C. Haffner, Jr., and were owned by the late Mrs. George T. Smith who assembled them many years ago. The collection includes several beautiful robes of the early eighteenth century but excels in the later types of *kesa* which were made about 1800 and 1830 when the patterns of the brocade were very bold and gorgeous and when the weavers reproduced on their looms designs suggesting the decorative paintings used on the screens of the palaces and temples of the Tokugawa Period, 1603-1868.

It will be noted that several of these later *kesa* are woven in three strips and joined together most ingeniously so that the pattern shows no interruption whatsoever. They differ from the earlier robes in that they are overlaid with small braided threads sewn down in very definite arrangement of rectangles of varied sizes. This method of dividing up the design is

called *ito busei* and is used to suggest a series of patches or pieces such as are actually used in most priest robes which are made up of small fragments.

Since early days the vestments of priests, the *kesa*, and the *ohi*, the small shoulder piece designed to go with the robe, have been made from small pieces in order to suggest the tattered garments of the mendicant Buddha who renounced his wealth and went about clothed in rags. For long ages brocades of great beauty and value have been cut into small pieces and patched together again in a certain arrangement according to the sect of the priest who would wear them. In addition to the pieces making the main body of the robe there are generally four pieces of different material used on the corners to designate the Shi Tenno or four guardian kings and occasionally two more pieces to suggest Monju and Fugen, attendant deities of the Buddha.

In the robe illustrated the Shi Tenno squares are specially woven for the purpose and are white and gold with a lotus design. The *kesa* itself is of fine white silk twill with a pattern of phoenix and peonies ex-

tendi
the m
color
whic
ber
strips
effect
stret
is int
been
a sp
Twis
been
tail f
some
are o

Tv
unusu
robe
instru
Buga
beaut
latter
and
finely
broc
bands
Such
kesa.
patter
the u
into o
The
patter
iris g
The
maste
times.
initely
to be
the SH
as on
certain
they a
of dye
and u
areas.
are th
the cl
The
hand-y

tending across the whole field and beyond the mitered border. It is brocaded in many-colored silk threads and finely cut *kinran* which consists of gold foil pasted on mulberry bark paper and cut in threadlike strips. This glittering *kinran* is used most effectively on the brown rocks which stretch across the bottom of the design. It is interesting to note that the gold has also been used in minute spottings to suggest a sprinkling of sand on the ground. Twisted silk threads of two colors have been woven in on the necks, the wings, and tail feathers of the regal birds and also in some of the gorgeous peony flowers which are outlined in gold.

Two other *kesa* of this period with unusual designs are the iris robe and the robe with a pattern consisting of musical instruments, drums, masks, and the Bugaku hat worn in temple dances. The beautiful colored brocaded motifs in the latter are set against a finely striped gold and white *kinran* ground representing finely split bamboo curtains bound with brocade which is here pictured in the broad bands of green running from top to bottom. Such a design as this is most unusual for a *kesa*. The iris robe while very bold in pattern has a quiet effect accentuated by the use of shading descending from white into deep purple at the edge of the hem. The glinting gold of the *kinran* all-over pattern suggests flecks of sunlight over an iris garden.

The Japanese textile makers have been masters of dyeing since the very early times. Examples of shaded fabrics definitely datable before the ninth century are to be seen in the great treasure storehouse, the Shōsō-in at Nara. Shaded effects such as on this robe are accomplished by dyeing certain portions of the warp threads after they are on the loom, applying a full amount of dye for the color portions and a lighter and uneven application for the shaded areas. Weft threads of the proper shades are then inserted at the time of weaving the cloth.

The most sumptuous of all Japanese hand-woven fabrics is called *kara-ori*. It

was generally woven for costumes of the Nō theatre but occasionally *kesa* have been made from this type of brocade possibly cut from actual robes presented to a temple. Two are to be seen in the Smith Collection and are beautiful examples of this brocaded textile. The ground is usually of twill weave over the surface of which are "floated" multicolored silk floss threads in patterns which closely resemble embroidery. The brocading is often combined with the weaving of *kinran* which brings an added note of elegance to the effect. A design of maple leaves and chrysanthemums has been woven in one of these *kesa*, loosely brocaded over a striped background. There is a range of mellow colors used in a variety of combinations; rarely has the weaver repeated the application of the colors. It is difficult to believe that *kara-ori* is woven with bobbins on the loom and not actually embroidered with a needle after the fabric is completely made.

During the seventeenth century the making of tapestry, *tsuzure-ori*, became very popular and many large hangings were made to be used in temples and for annual festivals such as the Gion Matsuri in Kyōto. In the early eighteenth century there appeared remarkable *kesa* woven in tapestry technique and reproducing designs of the leading artists of the Kano and Shijō schools. The tapestry *kesa* in the Smith Collection is an excellent example of this type with a freely rendered design of the Hō-ō bird or phoenix and dragons moving through clouds above peonies growing near a rocky shore. A large range of colored silks has been used in combination with jet black and gold. In addition to these silks, peacock feathers have been woven in to represent the shaggy brows of the two dragons. Twisted threads of mixed colors and shading have been utilized to great effect in the clouds, the flowers, and the floating feathers of the Hō-ō birds. Altogether this tapestry robe admirably illustrates the fact that a textile with a distinguished design may truly be an important work of art.

HELEN C. GUNSAULUS

TWO WOODCUTS BY PAUL GAUGUIN

TWO important and highly significant woodcuts by Paul Gauguin have recently been added to the Art Institute's print collection. They not only show that he was a master of wood-block printing but offer an opportunity to speculate on his reasons for modifying his technique completely in the later printings. The woodcuts are known by the Tahitian titles *Noa Noa*¹ and *Te Faruru*,² and represent the first and second states respectively of a number of consecutive states.

In a series of large compositions Gauguin experimented in the treatment of hard, dense boxwood blocks, the wood engraver's classic material. The wood engraver incised his *white* lines into the block with the metal engraver's instrument, the burin. Because of the hardness of the material, he had comparatively little freedom in engraving the block. A certain amount of stiffness and regularity was inevitable in this combination of hard wood and burin. Gauguin attempted a totally different approach: instead of engraving or digging deep lines into the block he scratched a fine weave of delicate lines into the surface with a sharp needle or burin point. Essentially he used a sort of drypoint technique throughout the block which he combined with deeply incised lines and surfaces wherever he sought sharp contrasts of light and shade. The printing of these fine "drypoint" lines proved to be most difficult since they were apt to become clogged up almost entirely in the process of inking the block. Exceptional care in inking and printing might have overcome this difficulty. These large woodblocks were to be used for a book or album and therefore to be printed in an edition of a certain size. He may well have feared a complete failure of the planned edition because the routine wood-engraving printer might not

only lack skill but also the understanding of the artist's intentions. Every one of the blocks of this set was completely reworked with a narrow wood sculptor's gouge. With this instrument the delicate "drypoint" linework was almost entirely covered with heavy white flicks or crosshatchings. An attempt to print the reworked blocks in color with the help of stencils was made by Gauguin's painter friend, Louis Roy. When comparing Roy's impressions with his own, Gauguin, who had printed some in color and touched others with water color, must have been disappointed. It is likely that the reworking of the blocks which entirely changed their aspect was the reason for his abandonment of the projected publication.

When Gauguin's son, Pola, undertook to print an edition of one hundred impressions of the blocks in 1921, he took particular care to print as much of Gauguin's fine work as remained after the reworking.

CARL O. SCHNIEWIND



NOA NOA, WOODCUT, BY PAUL GAUGUIN (FRENCH, 1848-1903). AT THE LEFT, FIRST STATE, AT THE RIGHT, SECTION OF FINAL STATE. PURCHASED FROM THE PRINT AND DRAWING CLUB FUND.

¹ Sheet 14 x 8 inches (35.6 x 20.3 cm.). Block cut in Tahiti in 1893; printed in Paris in 1894. Purchased from the Print and Drawing Club Fund.

² Sheet 14 x 8 inches (35.6 x 20.3 cm.). Block cut in Tahiti in 1893; printed in Paris in 1894. Purchased from the Joseph Brooks Fair Fund.

PART TWO OF THE BULLETIN OF THE ART INSTITUTE OF CHICAGO

DECEMBER, 1940

Volume XXXIV No. 7

LECTURES FOR MEMBERS AND CHILDREN OF MEMBERS

December 1—January 5

Lectures are given in Fullerton Hall unless otherwise noted.

DATE	HOUR	
December		
Sun. 1	3:45 P.M.	VIRGINIA (Travel Lecture). <i>Dudley Crafts Watson</i> .
Mon. 2	12:15 Noon	ACCESSIONS OF 1940. <i>George Buehr</i> . Gallery 5B.
	2:00 P.M.	CHRISTMAS SCHEMES IN DECORATING THE HOME (A Clinic of Good Taste). <i>Dudley Crafts Watson</i> , assisted by Miss <i>Mary Hipple</i> .
	6:00 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr</i> .
	8:00 P.M.	REPETITION OF 2:00 LECTURE.
Fri. 6	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>Addis Osborne</i> .
	12:15 Noon	THE FIFTY-FIRST ANNUAL EXHIBITION OF AMERICAN PAINTINGS AND SCULPTURE. <i>George Buehr</i> . Temporary Exhibition Galleries.
	2:30 P.M.	RUBENS, THE FOUNTAINHEAD OF MODERN PAINTING. <i>Samuel N. Manierre</i> .
	7:15 P.M.	REPETITION OF 12:15 LECTURE.
	8:15 P.M.	PERU TODAY (Travel Lecture). <i>William Blodgett Holmes</i> .
Sat. 7	1:15 P.M.	CHRISTMAS CARDS—AN EXHIBITION. (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) <i>George Buehr</i> .
Sun. 8	3:45 P.M.	PERU TODAY (Travel Lecture). <i>William Blodgett Holmes</i> .
Mon. 9	12:15 Noon	ENGLISH AND AMERICAN SILVER. <i>Jean Sterling Nelson</i> . Galleries L6 and L3.
	2:00 P.M.	THE AMERICAN WAY: STAGE SETTING OF HOME FURNISHINGS DESIGNED BY AMERICAN ARTISTS (A Clinic of Good Taste). <i>Mrs. Astrid Thomas</i> to be interviewed by <i>George Buehr</i> .
	6:00 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr</i> .
	8:00 P.M.	REPETITION OF 2:00 LECTURE.
Fri. 13	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>Addis Osborne</i> .
	12:15 Noon	THE FIFTY-FIRST ANNUAL EXHIBITION OF AMERICAN PAINTINGS AND SCULPTURE. <i>George Buehr</i> . Temporary Exhibition Galleries.
	2:30 P.M.	SPIRIT OF BAROQUE IN OLD AUSTRIA. <i>Miss Anna Louise Wageman</i> .
	7:15 P.M.	REPETITION OF 12:15 LECTURE.
	8:15 P.M.	HAWAIIAN FLOWERS AND GARDENS (Travel Lecture). <i>Mrs. Walter S. Brewster</i> .
Sat. 14	1:15 P.M.	THE CHRISTMAS STORY BY THE MASTERS. (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) <i>George Buehr</i> . (Final)
Sun. 15	3:45 P.M.	HAWAIIAN FLOWERS AND GARDENS (Travel Lecture). <i>Mrs. Walter S. Brewster</i> .
Mon. 16		CHRISTMAS RECESS UNTIL JANUARY 3.

¹ There are two additional classes under the Raymond Fund for scholarship students selected from Public Grade and High Schools, respectively, Saturdays, 10:30 A.M., through December 14, and Mondays, 4:00 P.M., through December 16.

DATE	HOUR	
January Fri. 3	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>Dudley Crafts Watson, assisted by Addis Osborne.</i>
	12:15 Noon	THE FIFTY-FIRST ANNUAL EXHIBITION OF AMERICAN PAINTINGS AND SCULPTURE. <i>Dudley Crafts Watson.</i> Temporary Exhibition Galleries.
	2:30 P.M.	MY FAVORITE AMERICAN PAINTERS. <i>Dudley Crafts Watson.</i>
	7:15 P.M.	REPETITION OF 12:15 LECTURE.
	8:15 P.M.	THE EASTERN MEDITERRANEAN (Travel Lecture). <i>Dudley Crafts Watson.</i>
Sat. 4	10:00 to 12:00 Noon	SIX-WEEK SKETCH CLASS FOR CHILDREN. (The James Nelson Raymond Fund for Children of Members and of Public Schools.) <i>Dudley Crafts Watson, assisted by George Buehr.</i>
Sun. 5	3:45 P.M.	THE EASTERN MEDITERRANEAN (Travel Lecture). <i>Dudley Crafts Watson.</i>

SUNDAY TRAVEL LECTURES

Fullerton Hall

Public admission to these lectures is 25 cents; free to Members.

DATE	HOUR	
December 1	3:45 P.M.	VIRGINIA. <i>Dudley Crafts Watson.</i>
8	3:45 P.M.	PERU TODAY. <i>William Blodgett Holmes.</i>
15	3:45 P.M.	HAWAIIAN FLOWERS AND GARDENS. <i>Mrs. Walter S. Brewster.</i>
January 5	3:45 P.M.	THE EASTERN MEDITERRANEAN. <i>Dudley Crafts Watson.</i>

TO PROSPECTIVE DONORS

Certain galleries in the Institute may be set aside as memorials and named after the person to be commemorated if endowed as follows:

1. In the Department of Paintings and Sculpture Memorial Rooms may be established upon the payment of sums ranging from \$50,000 to \$100,000 or more, depending on the size and location of the room set apart.
2. Memorial Rooms in the following departments: Prints and Drawings, Oriental Art, Decorative Arts, Classical Sculpture, etc., may be established upon the payment of sums ranging from \$25,000 to \$50,000 or more, dependent upon the size and location of the gallery.
3. Very small rooms and corridors may be designated as Memorial Rooms upon the payment of sums under \$25,000 according to the discretion of the Trustees.
4. Rooms or studios in the School of the Art Institute may be established as Memorial Rooms or Studios on the payment of sums ranging from \$10,000 to \$25,000 or more, dependent upon the size and importance of the room or studio so designated.

The Trustees of the Art Institute of Chicago announce the following: No collection of art objects accompanied by conditions respecting definite location or period of exhibition will be accepted by the museum.

LECTURE SERIES WHICH MAY BE ENTERED BY THE PUBLIC

Department of Education. Miss Helen Parker, Head

December 2—January 3

The following program consists of lectures for which a small fee is charged:

KNOW YOUR ART INSTITUTE—Mondays at 11:00 A.M. Lectures in the galleries on the permanent and current exhibitions. Single lectures, 50 cents. Course of twelve, \$5.00. Miss Helen Parker.

LAYMAN'S STUDIO—Mondays at 6:30 P.M. Learning to appreciate the various qualities of line, color, and pattern by dabbling in them. Good fun. No skill required or expected. Single meeting, 50 cents. Remaining three meetings, \$1.25. Miss Helen Parker and Ramsey Wieland.

SURVEY OF ART—Tuesdays at 6:30 P.M. The arts of the great civilizations of the past considered in relation to their backgrounds and for their inherent aesthetic qualities. The course is designed to stimulate the understanding and hence the enjoyment of art. The Institute collections, as well as slides, will be made use of for illustrative material. Single lectures, 50 cents. Course of twelve, \$5.00. Miss Helen Parker.

HALF-HOURS IN THE GALLERIES—Wednesdays from 12:15 to 12:45. Brief talks on the collections of French art. Single lectures, 15 cents. Course of any ten, \$1.00. Miss Helen Parker.

SURVEY OF ART—Fridays at 11:00 A.M. A repetition of the Tuesday evening course. Single lectures, 50 cents. Course of twelve, \$5.00. Miss Helen Parker.

All of the above series will be continued in January.

Gallery tours for clubs and organizations, and for private and suburban schools may be arranged by appointment with the Department of Education. Visitors may procure private guide service. A nominal charge is made for these services.

DATE	HOUR		Place of Meeting
December			
Mon. 2	11:00 A.M.	THE FIFTY-FIRST ANNUAL EXHIBITION OF AMERICAN PAINTINGS AND SCULPTURE. <i>Miss Helen Parker.</i>	Gallery G58
	6:30 P.M.	COLOR, III. <i>Miss Helen Parker, Ramsey Wieland.</i>	Gallery 2
Tu. 3	6:30 P.M.	SURVEY OF ART. <i>Miss Helen Parker.</i>	Gallery 2
Wed. 4	12:15 Noon	MONET AND HIS WORLD OF COLOR. <i>Miss Helen Parker.</i>	Gallery 32
Fri. 6	11:00 A.M.	SURVEY OF ART. <i>Miss Helen Parker.</i>	Gallery 2
Mon. 9	11:00 A.M.	GUATEMALA. <i>Miss Helen Parker.</i>	Gallery 2
	6:30 P.M.	FORM. <i>Miss Helen Parker, Ramsey Wieland.</i>	Gallery 2
Tu. 10	6:30 P.M.	SURVEY OF ART. <i>Miss Helen Parker.</i>	Gallery 2
Wed. 11	12:15 Noon	RENOIR—AND ANOTHER WAY OF SEEING. <i>Miss Helen Parker.</i>	Gallery 31
Fri. 13	11:00 A.M.	SURVEY OF ART. <i>Miss Helen Parker.</i>	Gallery 2
Mon. 16	11:00 A.M.	DECORATIVE ARTS OF THE MIDDLE AGES. <i>Miss Helen Parker.</i>	Gallery H3
	6:30 P.M.	COMPOSITION. <i>Miss Helen Parker, Ramsey Wieland.</i>	Gallery 2
Tu. 17	6:30 P.M.	SURVEY OF ART. <i>Miss Helen Parker.</i>	Gallery 2
Fri. 20	11:00 A.M.	SURVEY OF ART. <i>Miss Helen Parker.</i>	Gallery 2
January			
Fri. 3	11:00 A.M.	SURVEY OF ART. <i>Miss Helen Parker.</i>	Gallery 2

LECTURES FREE TO THE PUBLIC

December 1—January 5
FOR ADULTS

DATE	HOUR		Place of Meeting
December Sun. 1	2:30 P.M.	PAINTERS OF BARBIZON. <i>Miss Anna Louise Wangeman.</i>	Gallery 38
Th. 5	6:30 P.M.	A NEW ENGLAND SUMMER (Florence Dibell Bartlett Lecture). <i>Miss Florence Dibell Bartlett.</i>	Fullerton Hall
Sun. 8	2:30 P.M.	MANET, MILLET, AND COROT. <i>Briggs Dyer.</i>	Gallery 30B
Th. 12	6:30 P.M.	MASTERPIECES OF OIL PAINTING IN THE ART INSTITUTE (Florence Dibell Bartlett Lecture). <i>Miss Helen Parker.</i>	Fullerton Hall
Sun. 15	2:30 P.M.	MONET AND DEGAS. <i>Ramsey Wieland.</i>	Gallery 32
Sun. 22	2:30 P.M.	MODERN FRENCH PAINTING. <i>Frank Parker.</i>	Gallery 42
Sun. 29	2:30 P.M.	TWENTIETH-CENTURY PAINTING. <i>Edmund Giesbert.</i>	Gallery 40
January Th. 2	6:30 P.M.	DECORATIVE ARTS IN THE ART INSTITUTE COLLECTIONS (Florence Dibell Bartlett Lecture). <i>Miss Helen Parker.</i>	Fullerton Hall
Sun. 5	2:30 P.M.	EARLY CHINESE POTTERY AND PORCELAIN. <i>Charles Fabens Kelley.</i>	Gallery H11

FOR CHILDREN

From the Ages of Nine to Fifteen

DATE	HOUR	A JOURNEY AROUND THE WORLD	Place of Meeting
December Sat. 7	10:30 to 11:30 A.M. 2:00 to 3:00 P.M.	WINDMILLS, DIKES, AND TULIPS—HOLLAND. REPETITION OF 10:30 LECTURE.	Gallery 48
Sat. 14	10:30 to 11:30 A.M. 2:00 to 3:00 P.M.	THE CHRISTMAS LEGEND. REPETITION OF 10:30 LECTURE.	Gallery 2
Sat. 21	10:30 to 11:30 A.M. 2:00 to 3:00 P.M.	CHRISTMAS IN OTHER LANDS. REPETITION OF 10:30 LECTURE.	Gallery 2
Sat. 28	10:30 to 11:30 A.M. 2:00 to 3:00 P.M.	ACROSS THE SNOW FIELDS—SCANDINAVIA. REPETITION OF 10:30 LECTURE.	Gallery H18c
January Sat. 4	10:30 to 11:30 A.M. 2:00 to 3:00 P.M.	HOME AT LAST! REPETITION OF 10:30 LECTURE.	Gallery 2

All of the gallery hours for children will be conducted by Ramsey Wieland, Assistant in the Department of Education.

RESTAURANT

The Fountain, which serves beverages and light lunches, is open from 9:00 to 4:45 o'clock every day except Sunday. The Cafeteria is open every day except Sunday from 11:00 to 4:45 o'clock. Arrangements for parties and luncheons may be made with Miss Aultman, Manager of the Restaurant. Members have 10% discount on ticket books.

The Fountain and Cafeteria will be closed on Christmas Day and New Year's Day.

GOODMAN THEATRE

MEMBERS' SERIES

THE third regular play in the Members' Series will open on Thursday, December 5, and will play through December 18, with a matinée on Thursday, December 12, and a Sunday night performance on December 15. The production is by way of a departure in the program of the Theatre. For the first time in ten years the audience will be offered a mystery play—crime, police, exhibit No. 1, and a touch of a courtroom. The play is by Emlyn Williams called *Night Must Fall*—a great success both in London and in New York—because of the fascination of all murder mysteries, a masterful portrayal of a young criminal, and an ample sprinkling of comedy over all.

CHILDREN'S THEATRE

Aladdin and His Wonderful Lamp, which has been filling the Theatre for six consecutive Saturdays, will have only two more performances, one on December 7 and one on December 14. *Red Riding Hood*, recently dramatized by Charlotte B. Chorpenning, will be the second production in the Children's Series and will begin on the afternoon of December 21.

SPECIAL NOTICE

The Theatre has received a number of requests urging that evening performances begin promptly at 8:30 so that suburban train connections might be made. With the opening of *Night Must Fall* the curtain will rise promptly at 8:30 P. M. The audience is urged to note this change.

RADIO DRAMATIZATIONS

THE Art Institute's radio series, *Great Artists*, given over station WGN from 4:00 to 4:15 P. M. each Tuesday, has, to judge from the telephone response to Department K (used to check inquiries that result from the program), been very favorably received by the public. Each broadcast is based on an episode in the life of a famous artist whose work is in the permanent collection of the Art Institute. Players from the Goodman Theatre act in these dramatizations which are under the supervision of Dr. Maurice Gnesin and Miss Mary Agnes Doyle. The research and script writing is done by members of the Illinois Writers' Project, Work Projects Administration. Members of the Art Institute are cordially invited to listen to these programs each week. Among the artists whose lives will be dramatized are: Thomas Eakins, Jean François Millet, Honoré Daumier, Paul Cézanne, Gari Melchers, Eastman Johnson, Thomas Lawrence, Édouard Manet, and Claude Monet.

DEPARTMENT OF REPRODUCTIONS

REPRODUCTIONS, framed and unframed, suitable for Christmas gifts may be purchased in the Department of Reproductions to the left of the main entrance. Color prints from fifteen cents to eighteen dollars. Framed prints from fifty cents to thirty-two dollars.

A series of special Christmas cards is available with envelopes to match. These are priced at ten, fifteen, and twenty cents each and may be purchased by the dozen at a reduced rate.

Catalogues and other Art Institute publications are also available.

A CHRISTMAS SUGGESTION TO MEMBERS

WHY not solve some of your Christmas gift problems in a way that will be a source of satisfaction to you and pleasure to the recipient for a full year? A Membership in the Art Institute of Chicago for that hard-to-please friend, or for that ambitious young person who would appreciate the two evenings (Mondays and Fridays) given for Members who are unable to attend our programs during the daytime.

An Annual Membership is \$10 a year; a Life Membership is \$100. The advantages are numerous and may be enjoyed by the entire family in the Member's home, as well as out-of-town guests. They include free admission to the galleries at all times, and to the Membership lectures and drawing classes by Dudley Crafts Watson and his

assistants; to the gallery tours for Members and the Saturday classes for Members' children; invitations to special receptions for Members, a subscription to the *Bulletin* of the Art Institute and a copy of its illustrated *Annual Report*; reciprocity with other museums, which entitles the Member to free admission to these institutions.

Members may purchase seats at 30c each for the plays for adults given under the Members' Series at the Goodman Theatre, as well as seats for special dance recitals for Members (also at the Goodman) at the same price. A reduction of 25c from the price of the \$.75 or \$1.00 seats is also given for the children's plays on Saturdays.

Special Christmas gift cards will be sent to the recipients of gift Memberships at this time.

HOURS OF OPENING

THE ART INSTITUTE is open from 9:00 A.M. to 5:00 P.M., Monday through Saturday, and from 12:00 Noon to 5:00 P.M., Sunday, and legal holidays. Free days: Wednesday, Saturday, Sunday, and legal holidays. A fee of 25 cents is charged for admission on all other days. Members, students bearing special cards, and children under fourteen years of age are admitted free at all times.

The Ryerson and Burnham Libraries are open the same hours during the week as the Institute, but are closed on Sundays. The Libraries are open from 6 to 9:30 P.M. on Monday, Wednesday, and Friday evenings during the school year.

For information, call Central 7080.

EXHIBITIONS

October 1-January 1—American Hand-woven Coverlets. Galleries A1-A5.

An unusual variety of American coverlets, most of which were the gift of Frank W. Gunsaulus, from the Institute collections.

October 15-January 15—The Beginnings of Lithography. Gallery 12.

Including a particularly fine group of early French lithographs and the first English edition of Senefelder's "A Complete Course in Lithography."

October 15-January 15—Lithographs by Daumier. Gallery 13.

Three of his most famous prints and related examples.

October 15-January 15—Views of Italy in the Seventeenth Century. The Leonora Hall Gurley Memorial Collection. Gallery 14.

Drawings, some realistic, others romantic, by various European artists.

October 15-January 15—English Landscape Traditions of the Nineteenth Century. Gallery 16.

Examples by Crome, Cotman, Wilson, Constable, Clerk of Eldin, and others.

October 15-January 15—Peasants and Landscapes by Rembrandt and His Contemporaries from the Clarence Buckingham Collection. Gallery 17.

The depiction of space and atmosphere in the art of the North during the seventeenth century.

October 15-January 15—Self-Portraiture through the Ages. Gallery of Art Interpretation.

An exhibition assembled by E. M. Benson, Chief of the Division of Education, Philadelphia Museum of Art.

October 18-December 20—Japanese Prints by the Early Masters from the Clarence Buckingham Collection. Gallery H5.

Many of the so-called "primitives" are superb examples of sweeping calligraphic line drawing.

November 14-January 5—The Fifty-first Annual Exhibition of American Paintings and Sculpture. Galleries G52-G61.

A comprehensive survey of oil painting and sculpture in America today.

December 2-January 1—The Masterpiece of the Month: The Virgin and Child by Andrea Mantegna (Venetian, 1431-1506). The Charles Netcher II Memorial Collection.

Of the seven engravings attributed to this great fifteenth-century draftsman, the Virgin and Child is one of the most powerful.

December 6-June 8—American Rooms in Miniature by Mrs. James Ward Thorne. Gallery A12.

This group, to be shown for the first time, consists of thirty-seven models illustrating all the principal phases of American decoration from the seventeenth century to the present. All save a few are complete reproductions of famous existing rooms, several of which are preserved in American museums. The furniture in many instances is reproduced to scale from that used in the original houses. As a whole the series forms a unique three-dimensional history of American interior design.

December 28-February 13—Japanese Prints by Suzuki Harunobu from the Clarence Buckingham Collection. Gallery H5.

This artist is unexcelled for his purity of line and exquisite combination of printed colors.

THE ART INSTITUTE OF CHICAGO

OFFICERS

POTTER PALMER	<i>President</i>
ROBERT ALLERTON	} <i>Vice-Presidents</i>
PERCY B. ECKHART	
CHAUNCEY McCORMICK	
RUSSELL TYSON	
WALTER BYRON SMITH	<i>Treasurer</i>
DANIEL CATTON RICH	<i>Director of Fine Arts</i>
CHARLES H. BURKHOLDER	<i>Director of Finance</i>
.	<i>and Operation</i>
CHARLES FABENS KELLY	<i>Assistant Director</i>

HONORARY PRESIDENT

CHARLES H. WORCESTER

TRUSTEES

DAVID ADLER	CHARLES B. GOODSPEED
ROBERT ALLERTON	ALFRED E. HAMILL
LESTER ARMOUR	CHAUNCEY McCORMICK
FREDERIC C. BARTLETT	POTTER PALMER
WALTER S. BREWSTER	ABRAM POOLE
THOMAS E. DONNELLEY	JOSEPH T. RYERSON
PERCY B. ECKHART	WALTER B. SMITH
MAX EPSTEIN	RUSSELL TYSON
CHARLES F. GLORE	CHARLES H. WORCESTER

STAFF OF THE MUSEUM

<i>Director of Fine Arts</i>	DANIEL CATTON RICH	<i>Associate Lecturer</i>	GEORGE BUEHR
<i>Director of Finance and Operation</i>	CHARLES H. BURKHOLDER	<i>Head of the Department of Education</i>	HELEN PARKER
<i>Assistant Director</i>	CHARLES FABENS KELLEY	<i>High School Extension Instructor</i>	LAURANCE LONGLEY
<i>Secretary</i>	CHARLES H. BURKHOLDER	<i>Museum High School Instructor</i>	FLORENCE ARQUIN
<i>Curator of Painting</i>	DANIEL CATTON RICH	<i>Dean of the School</i>	NORMAN L. RICE
<i>Assistant Curator of Painting and Sculpture</i>	FREDERICK A. SWEET	<i>Assistant Dean</i>	MARGUERITA M. STEFFENSON
<i>Honorary Curator of Sculpture</i>	ULRICH A. MIDDELDORF	<i>Head of the School of Drama</i>	MAURICE GNESIN
<i>Curator of Oriental Art</i>	CHARLES FABENS KELLEY	<i>Assistant Head of the School of Drama</i>	MARY AGNES DOYLE
<i>Assistant Curator of Oriental Art and Keeper of The Buckingham Collection of Japanese Prints</i>	HELEN C. GUNSAULUS	<i>Museum Registrar and Keeper of the Archives</i>	G. E. KALTENBACH
<i>Curator of Decorative Arts and Curator of Industrial Arts</i>	MEYRIC R. ROGERS	<i>Editor of the Bulletin</i>	FREDERICK A. SWEET
<i>Curator of the Gallery of Art Interpretation</i>	HELEN F. MACKENZIE	<i>Manager of Printing and Publications</i>	WALTER J. SHERWOOD
<i>Curator of Prints and Drawings</i>	CARL O. SCHNIEWIND	<i>Public Relations Counsel</i>	LESTER B. BRIDAHAM
<i>Honorary Curator of Manuscripts</i>	C. LINDSAY RICKETTS	<i>Manager of Membership Department</i>	F. M. GARDNER
<i>Librarian, the Ryerson and Burnham Libraries</i>	ETHELDRED ABBOT	<i>Accountant</i>	ANNA I. BROWNLEE
<i>Membership Lecturer and Extension Lecturer for the Public Schools</i>	DUDLEY CRAFTS WATSON	<i>Superintendent of Buildings</i>	J. FRANCIS McCABE
		<i>Assistant Superintendent of Buildings</i>	MARTIN J. THON

O

D

K

K

R

A

T

T

E

I

T

E